

Microcosmos

The "Micro-interventions" of Sumakshi Singh
(born in 1980 in New Delhi, trained in
Chicago, teaching in the U.S.). JED

The exhibition *Indian Highway* has a monumental scale and is of a great visual density. However, on its second floor, unsuspected and against this main trend, one can discover a white room which seems totally empty! After a time, one can distinguish here and there, a discrete proliferation of small plastic parts, as well as cracks, holes, gaps. Videos under the floor, pieces of Italian frescoes and Annunciations, hidden angels, small flowers, organic bulges...

TO SEE WHAT WE DO NOT LOOK AT

"I've always created based on the concrete history of the space in which I find myself," says the artist. My micro-interventions began in Chicago where I lived for eight years. Unlike India, in Chicago everything seems perfect: the size of the trees, the shape of the houses, the state of the walls ... I became interested in what one does not look at, in what proliferates outside well-marked places and formal value systems: the grass that grows between the slabs; anything which is fragile, small, unsuspected.



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For this exhibition in Lyon, I drew my inspiration from European sources and particularly from religious art, which is very important here. My microinterventions aim to demonstrate how fragile things are, whether in nature, in culture, or in religion. To show also how we construct and reconstruct stories endlessly.

RHIZOME

In the world of Sumakshi Singh, quasi invisible to a lazy or formatted eye -it is often the same- proliferates a growing vegetal world, a poetry of chipped images replayed in the form of figurines, videos, fragments. A whole Deleuzian rhizome of the in-between, of the edges, of the imperceptible growings. The artist speaks of her "disconcerting phenomenological encounters to question the permanent and the ephemeral, the object and the image ... while criticizing the notion of fixed worlds and revealing the fragile presuppositions on which sense is being built".